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LOUIS XVI. SALON IN MANSION OF MRS. C. B. ALEXANDER, NEW YORK CITY. DESIGNED AND EXECUTED BY GEORGES A. GLAENZER AND J. H. TAFT.

STYLE REGENCE.

BY PAUL ROUAIX.



the triumph of the style Louis XIV. gave acceptance to the style "Regence," its successor, which, in England, became the style Queen Anne.

Jean Bérain prepared the advent of this style. Gillet, the designer of ornament, who died in 1722, Watteau, his pupil, who had died the preceding year, contributed to this movement in all the branches of the decorative arts. Robert de Cotte, the architect, who died in 1735, freed architecture from its bonds of formality and love of ostentation. The improvement of interior dispositions, the cherishing of private comforts, were the qualities now coming to the fore. Gilles-Marie Oppenort, the son of a famous cabinet-maker, supplied the contemporary arts with decorative models. He bore the title of General Director of Buildings and Gardens to the Duke of Orleans, Regent of the Kingdom.

Cressent was the cabinetmaker who most completely personified the style of this period.

The characteristics of this style are the slight curvature of the legs of the furniture, which deviate but little from the straight line, and, though less massive than those of the Louis XIV., present a reassuring appearance of firmness and solidity. The girth, which forms a frieze under the tops of the tables, generally effects a descending curve about the center, and this curve is not unfrequently carved out in a bow shaped void from which this treatment has been called "cross-bow" outline. At the top of the uprights, of the legs, at the angles of the furniture, are found bronze plaques in which is projected from an acanthus leaf a head or a bust of more modern expression than the decidedly antique makes of the style Louis XIV.

STYLE of transition flourished during the regency which intervened between the reign of Louis XIV. and that of Louis XV. (1715 to 1723). This style preserved something of the solemn features of the preceding one, while it gave up its exuberance and excessive use of grand effects. It is a Louis XIV. subdued, and not yet indulging in the fanciful caprices of the Louis XV. All Europe, which had witnessed

In goldsmith's work the outlines are bellied—the swell of the vases, ewers, coffee-pots, &c., rests on a rounded hem or very much flattened and wide base, and rises up to a neck without shoulders, preserving its breadth almost undiminished to the top.

The orifice has the appearance of having been formed by a simple horizontal section of the neck, without any widening of the brims. The ornamentation is discreet, sober and even stern in its expression. It consists of flat bands cut out in geometrical patterns, the whole being reserved upon the picked ground that is slightly sunk around the decoration. Parallel flutings, obliquely curving around the swells of the vases, are often met with.

A noteworthy peculiarity of the decoration of this style is the important part ascribed to monkeys among the arabesques—about the year 1720 it is a veritable invasion.

DECORATIVE NOTE.

THE approach to a celebrated room in Cairo is up a curious dual staircase, bringing one straight through embroidered Arab archways, into a large and very lofty square room, divided from two smaller ones by a tall Mushrabayah arched partition on either side.

The walls are covered with a large-patterned red paper, something like old brocade; on them are arranged, in artistically grouped trophies, curious barbaric weapons, shields, and battle stained Arab flags, with lengthy mottoes from the Koran in raised embroidery, taken in battle by the owner of the house in his Egyptian expeditions. The "Dervish Shirt" sent to him by the Mahdi is not the least interesting of the relics.

A huge palm in the middle of the room is held in a gleaming brass pot. A brass brazier of the quaint old shape stands near a large red divan. A quaint Soudanese drum, decorated with tags and fringes of leather, almost large

enough for a small table, speaks of victory at Toski. The floor is covered with rare Eastern rugs. Beautiful antiqued Arab-pierced lamps hang from the lofty ceiling, shedding a soft light. Everywhere is the glow of red, the gleam of metal and gold embroidery, and as the hostess sweeps forward to welcome us, svelte and graceful, in a trailing red-and-white gown, diamonds glittering in her fair hair, I feel that the evening has given a notable addition to my scroll of mind pictures.

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DRESSING TABLE IN STYLE REGENCE, WITH TOILET ACCESSORIES IN GILT BRONZE AND SOLID SILVER.